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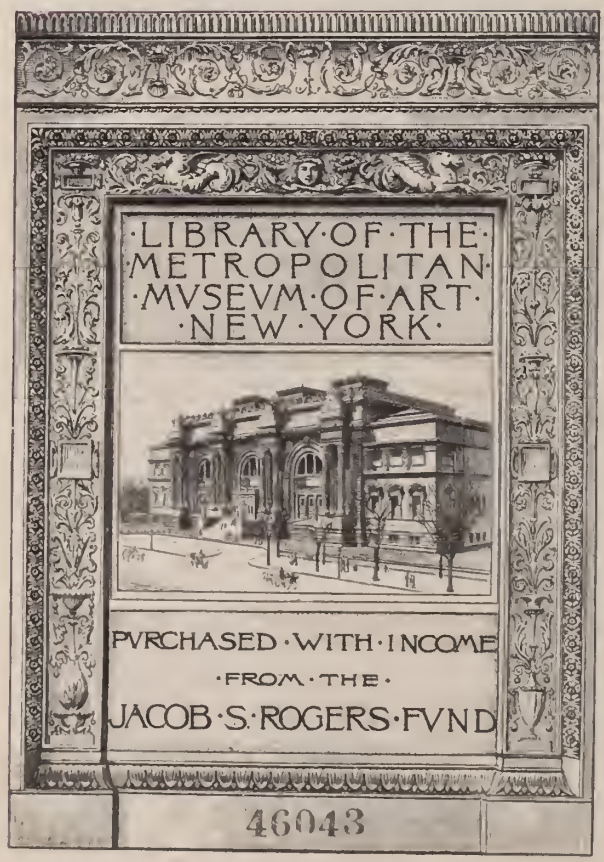

View from Nov. 20 No. 258 Sale Nov. 24 and 25

JAPANESE COLOR PRINTS

THE COLLECTION

— OF —

A GENTLEMAN *of* NEW YORK

Every Print of which he has had Guaranteed by Experts

TO BE SOLD BY AUCTION
FRIDAY AND SATURDAY EVENINGS,
NOVEMBER 24th AND 25th, 1922
AT 8 O'CLOCK

The Walpole Galleries
12 West 48th Street New York, N. Y.
Telephone Bryant 4140

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No. 39. Hokusai.

No. 40. Hokusai.

View from Nov. 18 No. 258 Sale Nov. 24 and 25

JAPANESE PRINTS

THE COLLECTION OF A GENTLEMAN OF NEW YORK

Every Print of Which he has had Guaranteed by Experts

CONTAINING

Lacquer Prints by Kyomasu and Kiyonobu; Pillar Prints by Harunobu, Kiyonaga and Toyonobu, one of the fine Kunimasa heads; Examples of Utamaro including an early head; Groups of women by Kiyonaga, Toyohiro, Yeishi, Utamaro and Toyokuni; a very early Hokusai Hosoye signed "Shunro," two fine examples of the "Imagery of the Poets," 21 of the 27 "Poems Explained by the Nurse" including the "Diving Girls" and the "Lotus Pond"; the excessively rare series of the "Lu Chu Islands" complete; very fine prints from the "Views of Fuji" including the "Wave" and the "Mighty Mountains"; the Hiroshige Portrait, the Kisokaido, and Tokaido complete; 'The Cock' a rare panel; the beautiful black ground Jakuchu prints; the "Bather" (modern) and a silver ground print (modern); Hosoye by the Shunsho school; Print Cases of pongee and fine old leather with crests; Print Cabinet Exhibition Easel, etc.

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Conditions of Sale

1. ALL BIDS TO BE PER LOT. They are executed free of charge by the Walpole Galleries and the items are bought at the lowest price permitted by competitive bids.

2. The highest bidder to be the buyer; in case of disputed bids the lot shall be resold, but the Auctioneer will use his judgment as to the good faith of all claims and his decision will be final. He may also reject any fractional or nominal bid calculated to delay or injuriously affect the sale.

3. Buyers to give their names and addresses and to make such cash payments on account as may be required, in default of which the lots purchased to be immediately resold.

4. GOODS BOUGHT TO BE REMOVED AT THE CLOSE OF THE SALE. If not so removed, they will be held at the risk of the purchaser and these Galleries will not be responsible if such goods are lost, stolen, damaged or destroyed. No deliveries will be made during the sale.

5. TERMS CASH. If accounts are not paid at the conclusion of the sale, or, in the case of absent buyers, when bills are rendered, these Galleries reserve the right to dispose of the goods without notice to the defaulting buyer and all costs of such re-sale will be charged to the defaulter. This condition is without prejudice to the rights of the Company to enforce the sale contract and collect the amount due without such re-sale at its own option.

6. This catalogue has been compiled by a competent cataloguer the various lots offered are described with care and accuracy and they will be sold not subject to return.

7. The Walpole Galleries, if requested, will forward purchases at the buyer's risk and expense.

Priced copies of this catalogue at $3.00 each after the sale.

THE WALPOLE GALLERIES

LENORE YOUNG TURNBULL EDWARD TURNBULL

12 West 48th Street, New York, N. Y.

This sale will be conducted for the Walpole Galleries by

MR. WALTER S. SCOTT

FOREWORD

The Owner of the present Collection has gathered together well selected and beautiful examples of the great Japanese Artists. He was guided by a love of beauty and also demanded good condition. His prints will therefore be a delight to the Collectors into whose hands they pass. He also used uncommonly good judgment in having the prints expertised by Mr. J. S. Happer, Mr. Shotaro Sato, and Mr. S. Watanabe. Practically every print in the collection will be found to contain a guaranty. It is the first such sale to be held, and we congratulate the future owners in advance on their acquirement of these prints. It would seem decidedly worth while for collectors to replace equally good examples with a guaranteed impression of the same print from this collection.

FIRST SESSION . . . . Lots 1—165
SECOND SESSION . . . Lots 166—346

JAPANESE PRINTS

THE PRIVATE COLLECTION OF A NEW YORKER

Practically Every Print Bearing the Guaranty of
Mr. J. S. Happer, Mr. Shotaro Sato or Mr. S. Watanabe

KUNISADA: 1785-1864

1. STANDING FIGURE OF A BEAUTIFUL WOMAN.
Signed "Toyokuni II." Pub.: Yamadaya. Description by Watanabe. Fine color and condition.

2. WOMAN AND ATTENDANT WADING A RIVER.
Signed Toyokuni ga (II), 1785-1864. Published by Daihei.

3. WOMAN WITH A FAN COOLING ON THE BRIDGE.
Summer night scene in fine color and condition. Sheet from a triptych.
Signed. Pub. Yamakyu. Description by Watanabe.

4. BEAUTY FROM "SERIES 12 MONTHS".
Bijin Awase Junitsuki. Two girls on the verandah listening to the Cuckoo.
Signed. Pub. Sanoki. Desc. by Watanabe.

5. THE STAR FESTIVAL: LADY WRITING A POEM.
From the "100 Poem Series," published by Sanoki.
Signed Kunisada Arataine Nidai (2nd) Toyokuni ga. Desc. by Watanabe.

BUNCHO: 1727-1796

6. BOY WITH CARP AND BAMBOO. Square Print.
3. Fine clear impression in good condition.
Signed. Happer Guaranty.

HOKUSAI'S BRIDGE SERIES

SEVEN OF THESE 11 PRINTS, PUB. 1827-30
ORIGINAL EDITION IN PRISTINE STATE
WITH AUTHENTICATION BY S. SATO

No. 7. HOKUSAI'S DRUM BRIDGE.

7. DRUM BRIDGE, TENJIN TEMPLE, Kameido, Yedo.
High curved yellow bridge arches the water near a pine trellis.
13.50 Signed. Description by S. Sato.
A favorite print in beautiful color and collector's condition.
(Illustrated)

No. 8. Hokusai's Hida Bridge.

8. SUSPENSION BRIDGE, HIDA.

Loaded peasants making the nerve-racking crossing on a bridge of cordage and bamboo. wild geese fly across clouds of snowy purity beyond which looms a great blue rock. Rose pink, soft yellow and green assist in a daringly beautiful color scheme.

Signed. Desc. by S. Sato: Happer Guaranty.

Superb impression in collector's condition.

(Illustrated)

No. 9. Hokusai's Fukiu Bridge.

9. THE RICH AND POOR DAIMIO'S BRIDGE.

22. Fukiu Bridge, Echizen Province, of wood and stone over which hurry many chattering coolies, one leading a horse.

Signed. Desc. by S. Sato.

Brilliant fresh impression in beautiful color and fine condition.

(Illustrated)

No. 10. Hokusai.

10. BRIDGE OF THE MOON ARASHIYAMA.

10. Province of Yamashiro, with the narrow yellow bridge of wood to left; in the stream, the polers of the raft admire the sweep of hills of pine and cherry.

Signed. Desc. by S. Sato.

(Illustrated)

No. 11. Hokusai's Rain on Kintai Bridge.

11. RAIN ON KINTAI BRIDGE, Province of Suwo.

Five curved spans on stone piers, wooden trestles at either end. Sharp rain beats on the travellers and across the high green mountain, touched with rose. 27.50

Desc. by S. Sato. No. 8 Goncourt, No. 5 Happer.

Hokusai's most famous rain scene. Very fine color and condition. A pretty name the Japanese give it is "The Bridge of the Brocade Sash." (Illustrated)

12. THE YAHAGI OR ARCHERS BRIDGE, OKAZAKI, ON THE TOKAIDO.

A high curved yellow bridge, crowded with people over a nearly dry river bed where archery is practiced. 14.

Signed. Desc. by S. Sato.

Beautiful impression, in very fine color and condition.

13. SNOW LANDSCAPE. BRIDGE OF BOATS AT SANO: Province of Kozuke.

A beautiful snow print; the swift Tone river throws the bridge into a curve. 27.

Signed. Desc. by S. Sato.

Fine impression and condition in beautiful color.

EIGHT VIEWS OF THE LU CHU ISLANDS

The Titles in Red in Cartouches, With Hokusai's Signature. They Were Published by Mori.

14. BAMBOO HEDGE OF KIUSON VILLAGE.

4.5 The village shrouded in mist; a few figures on the embankment and a boat in the water.

Signed; authenticated by S. Sato.

This and the following is an extremely rare set of oblong broadsheet landscapes by Hokusai. They are beautifully printed in tones of blue and green relieved by apricot and pale orange. Not in the Happer Collection.

15. MOONLIGHT NIGHT: SENKI.

5 An arched stone bridge spans an inlet in the foreground leading to a village in shady trees; mist obscures the landscape from which rises round green hills; with the full moon above a hill of deep blue.

Signed. Authentication of S. Sato.

16. THE DRAGON'S CAVE, IN SNOW: RIUDO.

5 Snow covers the little islands, thrown in relief by the red trunks and green boughs of the sparse pines.

Signed. Authentication of S. Sato.

Very rare snow scene by Hokusai.

17. AUTUMN EVENING LIGHT, CHOKO.

5 A hazy sea from which rise green islands; a long stone causeway runs from the right, with two pleasure boats to the left. Known as the "Long Rainbow."

Signed. Authentication by S. Sato.

No. 20. Hokusai, Lu Chu Islands.

18. THE BANANA GROVES OF CHIUTO.

3.50 Wall of masonry along which grow banana plants encloses a blue roofed village by the sea.

Signed. Authentication by S. Sato.

19. THE RED PEAK OF RIU KIU FUJI AND THE SACRED FOUNTAIN JOGAKU.

3.50 Water pouring from a rock into a pool; with a path leading to a gate among the Pines; the red cone of Riu Kiu Fuji rises above the mist.

Signed. Authentication of S. Sato.

20. THE VOICE OF THE LAKE RINKAI.

5.50 A Dragon Causeway of stone connects peninsular and island, on which is a bastion of stone. A boat partly shaded with matting to left. Fine color.

Signed. Authentication of S. Sato.

(Illustrated)

21. TEKIGAI: EVENING LIGHT.

2.50 Walled shrine at the top of high rocky promontory; a torii on the broad path to right at the base, and two junks to left.

Signed. Authentication of Mr. S. Sato.

No. 26. KIYONAGA.

No. 23. HARUNOBU.

SUZUKI HARUNOBU: 1705-1772

22. YOUTH AND HIS MISTRESS: Chuban or Square Form.

Escaping from pursuers at night; he is taking her on his back to wade the stream. Good color but rubbed.

Not signed: guaranteed by Mr. Sato and Mr. Happer.

23. IDENO TAMAGAWA: TWO GIRLS FORDING THE RIVER.

Perhaps the most beautiful of this series. The girls with clasped hands and bent heads to watch the rocky bed of the river walk into the water where grows the yellow rose; their soft lavender and pink robes gauffered in white are in exquisite harmony.

Signed. Desc. by S. Sato, and Happer Certificate.

Pillar Print: Good condition and color. One of the most innocently girlish expressions of the "Botticelli of Japan."

(Illustrated)

24. HASHIRAYE: THE POT OF CARNATION PINKS.

A young Courtesan, in thin summer silk of faint green with deeper stripes, through which is seen her rounded arm which she lifts to adjust a hair pin, stops to admire a pot of pink carnations near the bamboo lattice.

Signed. Desc. by S. Sato; Happer certificate.

Beautiful color and good impression.

(Illustrated)

No. 25. HARUNOBU. No. 24. HARUNOBU.

25. HASHIRAYE: MOTHER AND SON. Six Tama River Series.

They stand on the embankment of the "Chofu no Tamagawa"; the child begging to be carried, dragging a toy turtle, pulls his mother's skirts exposing her slender limbs and bare feet.

41.

Signed. Description by S. Sato, and with Happer Certificate of its genuineness.

A famous pillar print from a rare series. Von Seidlitz says: *"Especially beautiful are his kakemono-ye."*

(Illustrated)

KIYONAGA: Worked 1769-1794

26. HASHIRAYE: GEISHA AND HER SERVANT.

21.

The girl in soft grey robe tied with Pompeiian red and black is followed by her maid with a Samisen box of black lacquer.

Signed. Description by S. Sato and pencilled on the back, *"Certified genuine, J. S. Happer."*

A few holes in the drapery at the top filled.

(Illustrated)

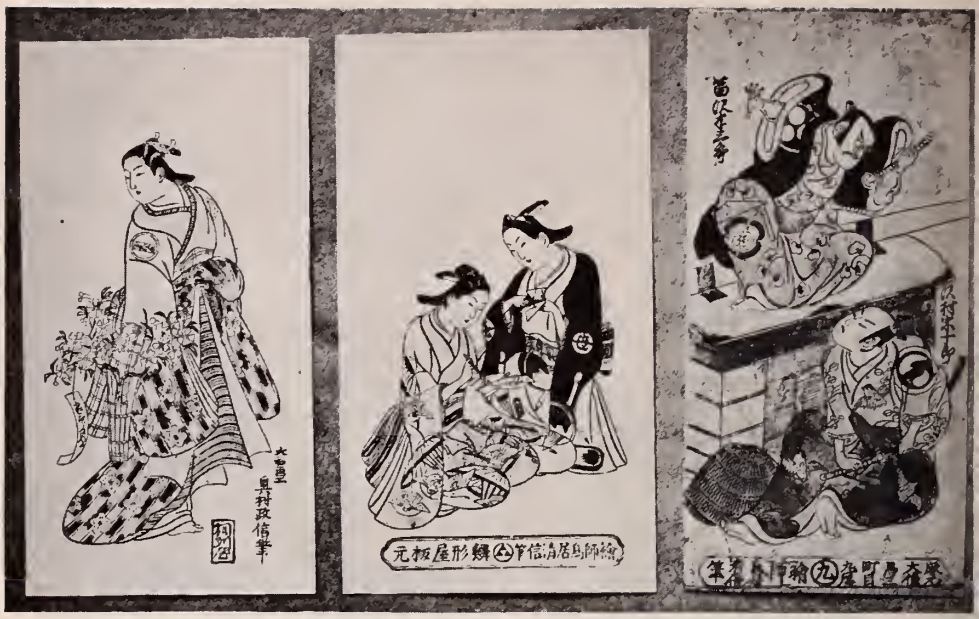
TOYONOBU: Worked 1736-1765

27. PILLAR PRINT: A SAMURAI SEATED UNDER TREES.

13.

Wearing a black robe patterned in black in formal cherry blossoms on a stream. A tall pine tree and blossoming plum overhead. Signed. Size 9⅜ x 24 inches.

Hand-colored print in tawny yellow, pink and lilac and orange. A fine example of the primitive whom Fenollosa calls *"a leader of his generation."*



No. 28. Masanobu. No. 29. Kiyonobu. No. 31. Kiyomasu.

OKUMURA MASANOBU: 1685-1768

28. A WOMAN WITH A BASKET OF CHERRY BLOSSOMS: Hosoye.
10. Her robe of ecru with an orange vest and inner striped robe of orange with black; the obi of black checks. She turns to look down at the poem attached to the long basket of blossoms in her right hand.

Signed: Certificate and seal of J. S. Happer.

(Illustrated)

KIYONOBU: Worked 1730-1763

29. LACQUER PRINT: YOUTH AND GIRL CUTTING PAPER FIGURES: Hosoye.
42. Lacquer black and a cloudy orange, used with a dust of metal which has oxydised, are unusually clear cut; but it is the pose of the figures, "*she on her work and he on her intent*," that give character to this fine primitive. Certificate and seal of J. S. Happer.

(Illustrated)

TORII KIYOMITSU: 1735-1785

30. OTANI HIROJI AS KUROFUNE CHIYEMON.
In a striped robe, tied with black. No background save the title.
/6. Signed. Publisher: Ringata; Desc. by S. Sato, and Happer certificate.
Three color print of vigorous drawing. Splendid color and condition.

TORII KIYOMASU: 1706-1763

31. LACQUER PRINT: TOMIZAWA HANSABURO AND SAWAMURO SOJURO: Hosoye.
In an attack in a play.
/0 Signed. Description by S. Sato; certificate, J. S. Happer.
The lacquer used to offset the warm pink, blue and yellow used, and the use of gold powder on the belts and elsewhere should be noted.
(Illustrated)

No. 32. Kunimasa.

No. 33. Kiyomine.

UTAGAWA KUNIMASA: Worked 1795-1810

32. LARGE HEAD OF A WARRIOR.

Drawing a sword, his robe patterned in light red formal cherry blossoms.

Signed. Certificate of J. S. Happer.

"Kunimasa's actor portraits are highly appreciated in Japan and deserve to be better known by American Collectors."—Gookin. These large heads were among the most distinguished prints in the Delmonico sale where they brought high prices.

(Illustrated)

KIYOMINE: 1805-1850

33. WOMAN SEEN AT HALF LENGTH WITH A BABY.

The baby (whose flesh is faintly pink-tinted) is on her back, his arms pulling away her blue robe at the shoulders. The rich black of a mirror to the right gives the necessary contrast in this fine nude.

Signed. Certificate of J. S. Happer.

Scarce when flesh is printed in tints.

(Illustrated)

KUNIMARU: 1786-1817

34. THE SERIES: KIN KI SHO GA: Four Print Series.

"Music, Art, Literature and Sport," represented by groups of women, at the harp, writing, painting, and playing chess. (4)

Signed. Desc. by S. Sato, and Happer Guaranty. Beautiful color.

No. 143. Yeishi.

No. 35. Koriusai.

KORIUSAI: 1760-1780

35. A COURTESAN AND TWO KAMURO.
Walking in the wind; from a celebrated series of such prints; cherry boughs and orange clouds pattern their robes, and the hair of the maids is adorned with pine boughs.
Signed. Certificate and seal of J. S. Happer.
On thick soft paper, the form of the earliest issues. In this series Fenollosa declares that Koriusai reached *"a royal combination of grace and splendor."*
(Illustrated)

36. MEETING AT NIGHT: "Furyu Azuma no sato monbi."
Two courtesans in white, one attended by lantern bearer in blue meet near a tea-house.
Signed. Small square print. Desc. by S. Sato.

K. MASANOBU: 1761-1816

37. HOSOYE. NAKAMURA KUMEJIRO AS YAOYO OSHICHI.
She stands in a robe of ecru tied with black under cherry (faded) blossoms, holding a reel of thread.
Signed. Description by S. Sato; certificate of J. S. Happer.

No. 38. Masanobu.

38. TAKIGAWA AND A COMPANION.

Two of the most famous Courtesans of Japan of the House of Tsukiya. From the famous "Beautiful Girls as in a Mirror" Series. Each is accompanied by a Shinzo or Maid and two little Kamuros, and the rich brilliancy and freshness of their robes of brocade form a kaleidoscope of bewildering beauty enhanced by the subtle use of black. Date, 1784.

(Illustrated)

HOKUSAI: Worked 1779-1849

Two Prints From the "Imagery of the Poets" Each with the Happer Certificate of authenticity, and signed description by Mr. Shotaro Sato

39. SHONENKO: YOUNG MAN ON HORSEBACK.

From Series "Shika Shashin Kyo" or "Mirror of Poetry and Poems."

Signed in full; with the Happer and Sato guaranty. Illustrated by Binyon. Date about 1830.

A Chinese scene on the borders of a blue lake. A youth, riding a white horse, gaily flicks it with a willow bough; an angler dozes over his rod, and the youth's servant turns from the winding road ahead to watch his master's approach. The pretty imagery of the poet is that the boy finding the horse disdained his jewelled whip, discards it for a willow-bough. and the *"Wind, the lover of the Willow, follows him all the way."*

(See Frontispiece)

40. TORUNO OTODO: THE POET AND THE CRESCENT MOON.

Signed in full. With the Happer and Sato guaranty. Reproduced by Koechlin. Date about 1830.

Toru, a famous Japanese Poet of the old time, with a retainer and sword bearer, throws his fan over his shoulder in observance of the luck following the new moon. A famous twiilght landscape. On the boughs that over hang the lake in the foreground birds with rosy breasts reflect the flushed sunset mist floating over the hills beyond, with a crescent moon hanging on the edge of the tender green.

(Illustrated—See Frontispiece)

The 100 Poems Explained by the Nurse

Hiakunin Isshiu Ubagwa Yetoki by Hokusai. Twenty-one of only twenty-seven known.

41. POEM BY THE EMPRESS JITO, 690-696 A. D. No. 2.
425 D
River scene, women carrying linen away on a pole near the ford crossed by travellers and coolies; gentle green slopes up to a fine red-brown hill on the horizon.
Signed. Desc. by S. Sato; Guaranty by J. S. Happer.
Fine color and good condition. Not since the Miller sale in London in 1911 has so fine a group of these rare prints been offered.

42. POEM BY BISHOP HONJO: 9th Century. No. 12.
1.
Nobleman's Daughters dancing on a Terrace in the moonlight, with fans; musicians to left, clumps of laurel and cherry on the mound, and two rows of spectators to right.
Signed. Authen. by S. Sato.
Good condition and color.

43. POEM BY ARIWARA NO NARAHIRA. No. 17.
10.
Peasants on the bridge, high arched on wooden trestles over the Tatsuta River rushing by red with drifting autumn leaves.
Signed. Desc. by S. Sato; Happer guaranty.
Very rare, fine color and condition.

44. POEM BY KAKINOMOTO NO HITOMARO. No. 3.
38.
Early morning, with beautiful gauffered light rose, grey and yellow smoke rolling from the fire while men drag nets up a rough stream, with rolling green hills, topped with red-brown.
Signed. Desc. by S. Sato; guaranty by J. S. Happer.
Very fine color and condition.

45. POEM BY YAMABE NO AKAHITO. No. 4.
13.
A wide view of the blue bay of Tago, in Suruga, where travellers climb the hill path by rolling cliffs to see Fuji pearled in gauffered white of the melting snow.
Signed. Desc. by S. Sato, Happer guaranty.
Akahito and Hitomaro were the most famous of the ancient poets of Japan of the 8th Century.
Very fine color and good condition.

46. POEM BY O NO NO KOMACHI. No. 9.

11. A group of work worn peasants too listless to enjoy the fragrance of the cherry blossoms; the plowman in the distance has also given the print the title of "the flying horse."

Signed: From Watanabe, with Seal of the "Old Print Society, Tokyo."

Perfect condition and brilliant color.

No. 47. HOKUSAI.

47. POEM BY CHUNAGON YAKAMOCHI. JUNKS AT ANCHOR. No. 6.

13. A rock bound coast in superb magentas and peacock greens, to which birds fly, watched by the men on the junks shown in rich colors of deep blue, black and red.

Signed. Guaranty of Watanabe and seal "genuine" of the "Old Prints Society," Tokyo.

FIRST STATE of this rare print, exceptionally fine early impression in fine condition.

(Illustrated)

48. POEM BY FUJIWARA NO SHIGEYUKI ASON. No. 18.

18. Twilight scene; a large junk with a huge grey striped sail directly in the foreground slips quietly on its way up Suminoe Bay where the Empress built a Temple to the Gods of the Sea.

Signed. Desc. by S. Sato; Happer guaranty.

Artist's impression and condition, the seal gauffered in white.

49. POEM BY KANKE IN EXILE ON VISITING A TEMPLE. No. 24.
Autumn scene, Mt. Tamuke, a richly colored and black Kago with resting bullock and coolies await him.
Signed. Desc. by Watanabe.

The poem states that Kanke, poor and exiled, could make no offering at the Temple save the rich brocade of autumn leaves blown by the wind. Slightly rubbed in the sky at the top to left, otherwise in fine color and very very rare. Not in the British Museum.

No. 50. Hokusai: Diving Girls of Ise.

50. POEM BY SANGI TAKAMURA: DIVING GIRLS OF ISE. No. 11.
Women diving for awabi; some swimming, some seated on a huge water worn cliff, naked except for the short red skirt. The poet Takamura is in the boat setting out for his banishment.
Signed. Desc. by S. Sato; Happer guaranty.

Fine color and condition except the sky is a little rubbed.
(Illustrated)

51. POEM BY MOTOYOSHI SHINNO. No. 20.

The Poet was a prince famous for his Amours. The struggle of the peasant with the unwilling ox illustrates the effort manifested in the poem, towards Naniwa, while the two girls shielded by their large umbrellas gazing over a wide expanse of water typify the calm reached there, and the yellow tide-stakes "*always wet with sea-water as a lover's sleeve is wet with tears.*"

Signed. Desc. by S. Sato; Happer guaranty.

VERY FINE IMPRESSION AND COLOR OF ONE OF THE RAREST PRINTS OF THIS SERIES.

52. POEM BY TEI SHINKO. No. 26.

The Poet was a member of the powerful Fujiwara Family and the scene shows the son of Emperor Uda visiting the beautiful Temple in the Okura Hills when Autumn maples are red.

Signed. Desc. by S. Sato and Happer guaranty.

Brilliant impression in good condition.

No. 53. HOKUSAI.

53. POEM BY MINA MOTO NO MUNEYUKI ASON. No. 28.

Winter scene and very rare. Men around a roaring fire in the mountains, near a hut buried in drifts.

Signed. Desc. by S. Sato, and Happer guaranty.

EXCESSIVELY RARE, not in the British Museum, Artist's impression and color, in fine condition. Reproduced by Focillon.

(Illustrated)

No. 55. HOKUSAI.

54. POEM BY ABE NO NAKAMARO. No. 7.

52.00 The exiled poet (sent to China to discover the secret of the Chinese Calendar), standing on a Promontory gazing at the Moon's reflection and thinking of Japan.

Signed. Desc. by S. Sato, Happer guaranty.

Very fine condition and rich color.

(Illustrated)

55. POEM BY SARUMARU DAIYU. No. 5.

16. Peasant women with rakes listen to the cry of the deer on a mountain road bright with Autumn maples.

Signed. Desc. by S. Sato; Happer guaranty.

Rare print in crisp brilliant color and condition.

No. 56. Hokusai: Lotus Pond.

56. THE LOTUS POND.

31.50 "Bunya no Asayasu." Five Court Pages in a boat are gathering Lotus leaves. The rarest print of the series "Hyakunin Isshu Ubaga Yetoki," or "Pictorial Definition of One Hundred Odes by the Nurse." Authentication of S. Sato and seal of "Old Prints Society, Tokyo."

Signed.

A superb and authenticated example of the rarest print of this series, unrivaled in the deep blue of the water and the verdure green of the banks. The best print from the "100 Poems." Very rare. Not in the British Museum.

(Illustrated)

57. POEM BY KIYOWARA NO FUKAYABU. No. 36.

6. Two small boats driven apart by the prow of a great pleasure boat strung with Orange Lanterns. The River is blue, and the village all dark and quiet on its bank.

Signed. Desc. by S. Sato. Collector's seal.

Very fine color and good condition.

58. POEM BY SANJI HITOSHI. No. 39.

5. Daimyo wandering out into the twilight grieving over his dead sweetheart followed by sword bearer and retainer. Rice gatherers returning in the foreground.

Signed. Time-stained. Otherwise good condition.

No. 59. HOKUSAI.

59. POEM BY DAINAGON TSUNENOBU. No. 71.

47.50 A mountain stream blue and flecked with white flowing through a tub where women fill the buckets, on a steep hill; the passing coolies carry baskets on a pole.

Signed. Desc. by S. Sato and Happer guaranty.

Very fine color and condition. Rare, not in the British Museum. (Illustrated)

60. POEM BY ONAKATOMI YORINOBU ASON. No. 49.

27. The poet seated musing on a hillside, while below the warders at the Imperial Gateway warm themselves at the smoky fire and gossip.

Signed. Desc. by S. Sato and Happer Guaranty.

SUPERB COLOR AND FLAWLESS CONDITION. VERY RARE, not in the British Museum.

61. POEM BY SANJO NO IN. No. 68.

5. Ceremony in a Shinto Temple when the Moon is full for the legendary ancestor of the Mikado who became the Moon god.

Signed. Desc. by S. Sato. Time browned.

FOUR ADDITIONAL PRINTS

Published by Mr. Sato in October, 1921,
Made from recently discovered drawings of
Hokusai and printed as a test of the
quality of modern work.

62. POEM BY GONCHUNAGON MASAFUSA (A). No. 73.

2. Hilltop in cherry blossom season, women dipping water from a mountain spring, a group climbing up to rest and join the admiring peasants.

An original outline drawing for this scene was sold in the Kington Baker sale in London in 1916, where it was said to be from the Ernest Hart collection and numbered 73, and illustrated.

63. POEM BY AKOZOME EMON. (B)

2. A moonlit balcony, across which walks a Courtesan attended by a girl with lantern and kamuro.

64. POEM BY CHUNAGIN ATSUTADA. (C)

3. A ghostly dancer in gauffered white robes under a huge Cryptomeria Tree near a blue stone Kylin.

65. POEM BY SUJO HOSHI. (D)

3. Peasants with flares mounting a hill path to the Temple; the full moon partly eclipsed in a sky of cloudless blue.

No. 66. Hokusai.

66. EARLY HOSOYE BY HOKUSAI: SIGNED SHUNRO.

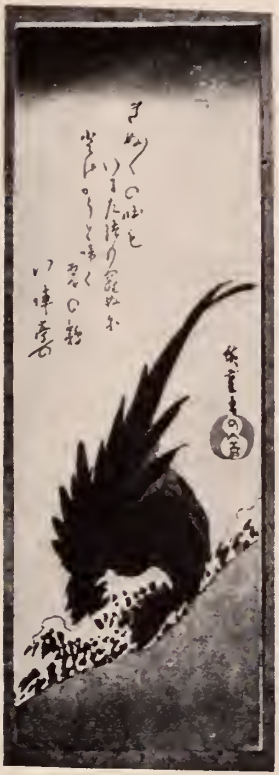
5. Segawa Kikunojo as a Samurai.
Signed "Shunro Ga" (Hokusai). Desc. by Watanabe.
Rare ea. three color panel; yellow, rose, and old blue, done while under influence of Shunsho and dated by Mr. Watanabe from 1780-1790.
(Illustrated)

HOKKEI: Worked 1803-1831

Pupil of Hokusai

67. ONI PREPARING FOR NEW YEAR'S VISITS: PANEL.

2. Beautiful color on a yellow ground.
Signed. Desc. by S. Sato, and with Mr. Happer's (pencilled) signed guaranty.



No. 68. HIROSHIGE.

HIROSHIGE: Worked 1818-1858

68. PANEL: THE COCK IN A LATE SPRING SNOWFALL.
A superb black cock fluffed to gather warmth through the falling snow crosses a green hillside and is seen from the back descending over the brow through the snow covered "young green."
Signed.
Very fine impression on a yellow ground and excessively rare.
(Illustrated)

KITAO MASAYOSHI: Died 1824

69. JUTAICHO: THE BIRDS IN THE PINE TREE.
Signed: Keisai Utsusu. Seal: Kitao Masayoshi. Desc. by Watanabe.

KOCHORO KUNISADA: 1785-1864

1. 70. GEISHA ATTENDING A THEATRE.
Sheet from a triptych.
Signed. Pub. Sen-ichi. Desc. by Watanabe.

1. 71. ONE OF THE "LATEST SEVEN BEAUTIES."
Series, "Tosei Mitate Nanakomachi." Girl dressing. Fine color and black.
Signed. Pub. Arita ya. Desc. by Watanabe.

1.50 72. GIRL WITH A LANTERN WHICH IS MARKED TSUTAYA.
Sheet from triptych. Fine color.
Signed. Pub. Tsutaya. Desc. by Watanabe.

3.50 73. WOMAN AT SILK WORM CULTURE: Sheet from Triptych.
Title "Tosei Musume," or the latest daughter.
Signed. Pub. Sen-ichi. Desc. by Watanabe.

1.50 74. BEAUTY COOLING IN THE GARDEN BY A RIVER.
Title, "Edo Murasaki Azuma Genji."
Signed. Pub. Tsuruki. Desc. by Watanabe.

3. 75. A WOMAN AT WORK ON SILK WADDING.
Sheet from a Triptych.
Signed. Pub. Sen-ichi. Desc. by Watanabe.

2.50 76. KAKEMONO PRINT. "THREE FAMOUS BEAUTIES."
Title, Honcho San Bijin; a pyramidal composition.
Signed. Pub. Sanoki. Desc. by Watanabe.

4 5 77. TRIPTYCH: "Niwa suzumi" or Garden Breezes.
Prince Mitsu-uji and two girls in his private garden on the river enjoying the cool breezes.
Signed. Pub. Kawaguchi. Desc. by Watanabe.
Interesting example, each sheet has different Kunisada signature:
Kochoro)
Kunisada sha) Toyokuni ga
Ichiyosai)

1. 78. A BEAUTIFUL DAUGHTER AND A CHILD.
Title: Atsurae ori Tosi jima" (or "latest design made by order").
Signed: "Toyokuni II, made by order." Pub. Miyako zawa. Desc. by Watanabe.
Very rare example of a print made to special order, fine color and condition.

GOTOTEI KUNISADA: 1786-1864

Nine examples of his work in color prints at different periods from 1823 to 1864.

79. GEISHA: Signed, *Gototei Kunisada,* early signature.

A group of four housecleaners (remarkably fine work and beautifully printed, signed *Gototei Kunisada* (date 1823); Man with flute, signed *Kochoro Kunisada* (2nd period of his work); Girl preparing a Festival, signed *Kochoro Kunisada* (date 1844); Girl selling fans, signed *Kunisada Aratame nidei* (2nd) *Toyokuni;* Acrobat, signed *Toyokuni ga* in a cartouche (Kunisada); Girl painting, signed *Kio Toyokuni ga* (date 1862), in a landscape by Hiroshige, who has also signed it; Girl at night, signed *Toyokuni,* at 78 years of age (1863, a year before his death); and finally, Girls gathering shells, signed *Toyokuni,* 79 years of age (1864). Together, 9 prints in a portfolio.

Invaluable for reference, both as to the paper used in the early part of the century and fifty years later, the difference in coloring matter used, etc. The second print is undoubtedly fine in every way and work of such high quality by Kunisada is rarely seen.

80. BEAUTIFUL GIRL IN BLUE HUNTING FIREFLIES.

Sheet from a triptych.

Signed. Pub. Mori. Desc. by Watanabe.

Very fine early work in fine condition and beautiful color. Kunisada at his best.

81. GEISHA IN SOFT BLACK AT A YELLOW TEAHOUSE.

Signed. Pub. Yeikyu-do. Desc. by Watanabe.

No. 82. Goyo.

No. 83. Shinsui.

THREE FINE MODERN PRINTS BY HASIGUCHI GOYO

Contemporary Japanese Color Block Artist. His prints issued in very limited numbers.

82. LADY AT THE BATH. Full size, as issued.

A print of remarkable beauty and purity of line. The nude figure is seated near a couch on which is thrown a robe; she wrings out a blue cloth into the tub partly seen to the right. A background of bamboo, green, pale yellow and grey form the right foil to the soft curves of the body and her loosened dead black hair.

57.50

(Illustrated)

ITO SHINSUI

Modern Japanese Color Block Artist
Issuing prints in limited numbers.

83. MODERN PRINT ON A SILVER GROUND.
42.50 A Young Girl seen at three-quarter length, seated, leaning forward on one hand, the other adjusting a cluster of tiny Chrysanthemums in her smooth black hair. Her dress is red in two tones, with blue flowered border, and striped narrow black obi. SILVER GROUND.
Signed. Perfect condition.
With Watanabe's signed guaranty No. 5 of an edition limited to 100. The use of the silver (or mother of pearl) background requires such care that it is rarely attempted.
(Illustrated)

84. THE SCARLET LADY. No. 112 of only 150 issued.
4. A girl seen at half length in profile, wearing a dress of brilliant scarlet. Grey wash ground.
Signed. Perfect condition.
With Watanabe's signed guaranty.

KUNIYASU: 1799-1836

85. A COURTESAN OF KADO EBIYA AND HER ATTENDANTS.
1. Cherry season and rose background.
Signed. Published by Kawaguchi.

86. A COURTESAN IN PINK SEALING A LETTER.
4 Bamboo green ground and effective background of a kimono rack of soft green, grey and violet robes.
Signed; Happer guaranty.

KUNIYOSHI: 1788-1861

87. BEAUTY ON A BOAT.
150 Enjoying cool breeze and fireworks. Sheet of a Triptych.
Signed, fine color and condition, showing grain of block. Desc. by S. Sato.

88. GIRL CLOSING THE SHUTTERS IN A STORM.
Series Ye-Kyodai Michibiki Nijushiko; subject O-Ho, representing Chinese story of "24 Acts of Filial Piety."
Signed. Pub. Kazusaya. Desc. by Watanabe.
Beautiful color and fine condition.

89. GIRL IN BLUE IN A HEAVY SUMMER RAIN.
Large yellow umbrella, and grey ground. Signed, fine color and condition. Desc. by Watanabe. Pub. Hayashi-Sho.

90. WOMAN MAKING SALT.
Series "Fujin Tewaza Kagomi"—or "Examples of Women's Work." Fine color and condition.
Signed. Pub. Muratetsu. Desc. by Watanabe.

HOKUSAI: 1779-1849

The following 36 prints are from Hokusai's "36 Views of Fuji" (46 in all), with the Supplementary Views. The order refers to De Goncourt's list. All (except three) are in the much desired collector's condition with blue outline. Each one is authenticated and signed by Mr. Shotaro Sato.

92. STORM AT EIJIRI. FUJI RISES AT THE LEFT. De Goncourt 1.
A gust of wind has whirled away the paper sheets of a traveller, and torn the leaves from the swaying trees.
A beautiful impression of this rare print.

93. FUJI AND THE COOPER.
At Fujimi hara, province of Owari, a cooper is making a huge cask. Fuji appearing framed in the circle.
Excellent impression and condition. No. 4.

94. TODO-NO URA: FUJI SEEN UNDER THE TORII.
Two Torii standing in the water, with people gathering shell fish. No. 6.
Very fine impression showing the grain of the wood block.

No. 95. Hokusai.

95. FUJI IN FINE WEATHER: SEN PU KAI SEI.

In solitary majesty the rose cone of Fuji rises into a sky flecked with fleecy white clouds. The dark woods at the base of the mountain throw the glowing cone into more beautiful relief. One of the finest and most famous prints of the series. De Goncourt 8.

95

(Illustrated)

No. 96. Hokusai.

96. FUJI IN A THUNDERSTORM, OR WHITE CLOUDS UNDER THE MOUNTAIN.

85.

The snowy cone of Fuji towering above a storm raging at its base. A red streak of lightning throws its reflection on the mountain. Above the sky is softly blue and flecked with small clouds.

Fine color and impression of this famous print. No. 9. (Illustrated)

97. ASCENT OF FUJI. No. 10.

1.

Pilgrims climbing up to a shrine, rubbed.

98. KAZOUSA NO NARUMI. No. 11.

16.

Two pink sailing junks in the foreground, Fuji rising above the sea on the horizon.

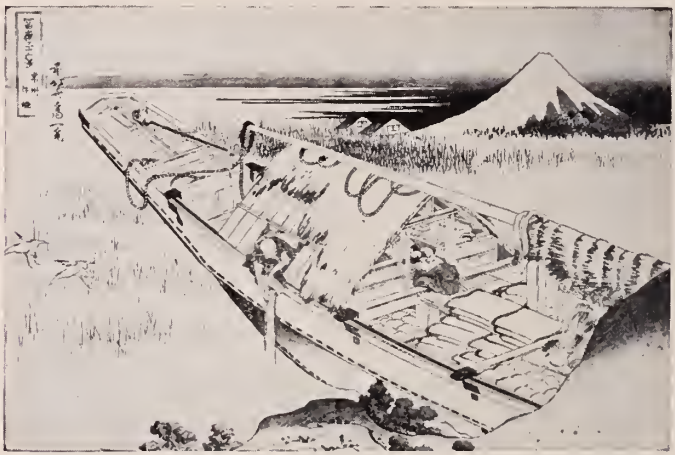
A picturesque print in fine condition and beautiful color. No. 11.

99. TOTOMI SANCHU: FUJI AND THE WOODSAWERS.

7.

At Yamianako in the Province of Totomi workmen are sawing a huge log into boards near a smoking campfire. Fuji appears in the background. The smoke is beautifully rendered in gauffrage.

A beautiful impression in perfect condition. No. 14.



No. 100. HOKUSAI.

100. FUJI AND THE MOORED BOAT.

32.50

Ushibori, in province of Hitati, a large boat, loaded with melons and mats, is moored among rushes. Fuji is seen to the right.

Very fine impression and condition. No. 12. (Illustrated)

101. ONDEN MIZU KURUMA: WATERWHEEL AT ONDEN.

At a big waterwheel a woman is washing vegetables. Another has a tub. Two men are carrying heavy bags away. Fuji at the right.

Beautiful impression in excellent condition. No. 15.

No. 102. HOKUSAI.

102. INUME TOGE KAI-KOSHU.

Fuji from the hillside at Inume, the base hidden by mists, the lower part brown, getting blue towards the top, flecked with snow and with snowy crest. No. 16.

Very fine printing and color.

(Illustrated)

103. FUJI FROM YOSHIDA TEAHOUSE.

A party enjoying the view towards Fuji from the verandah of a teahouse. Two ladies seated on the engawa.

Excellent impression and condition. No. 22.

No. 104. Hokusai.

104. FUJI SEEN ACROSS LAKE SUWA.

Province of Shinano. A promontory with a hut and trees rises in the middle of the picture. At both sides the lake stretches rocky shores, Fuji far in the distance.

A crisp clear impression in fine condition. No. 13.
(Illustrated)

No. 105. Hokusai.

105. FUJI SHADOWED IN LAKE MISAKA.

Fuji rises behind the wooded shores of Lake Misaka where a small village nestles at the foot of green hills. In the quiet grey-blue waters of the lake Fuji is reflected. No. 17.
(Illustrated)

106. ISAWA AT DAY BREAK. No. 19.

A sky breaking into rose and orange shows the dark slopes of Fuji, and the showy horn; great flats of mist obscure the lake and distant landscape. in the foreground all the houses are closed and dim save only one where the host watches the early start of a party of travellers.

A wonderful rendering of the dark just before dawn.

No. 107. Hokusai.

107. THE BIG WAVE: KANAZAWA.

In the trough of a huge wave that looks like the immense paw of a monster ready to strike, several boats are seen. The rowers work with all their strength to escape their impending fate. One of Hokusai's most famous prints.

A perfect impression in superb condition. No. 20.

The extremely rare printing with the storm cloud; and one of the earliest issues; very fine hawthorn blue in the wave and the boats are toned in yellow.

(Illustrated)

No. 108. Hokusai.

108. TOKAIDO HODOGAYA: FUJI AND THE PINES.

62.50 Fuji seen from one of the Tokaido Stations beyond a row of pines that line the road. Coolies with kago and a horseman with leader cross the foreground.

Very fine impression and among the rare prints of the series. No. 21. (Illustrated)

109. YELLOW JUNKS: TOKAIDO TAGO NO URA.

37.50 Two boats are passing the bay where Fuji rises dark blue with a white cone against a clear sky.

Fine contrasting color in buff and hawthorn blue and bamboo green, and a print of remarkable balance. Beautiful impression in perfect condition. No. 24.

110. FUJI FROM ENOSHIMA.

5 To the left a village and Benten Shrine are lying embedded in young green. Fuji appears far off, above the waters that surround the island.

A beautiful impression in excellent condition. No. 25.

111. FUJI FROM NAKABARU SOSHU.

45. Men crossing a small stream on a pink bridge in the foreground by a stone Buddhist wayside shrine. A grey and white Fuji is seen in the distance looming above the hills.

An excellent impression in perfect condition, very rare. No. 26. Black outline.

No. 112. Shichiri Gahama.

112. FUJI FROM SHICHIRIGAHAMA.

29. Soft clouds, done in gauffrage, float in the delicately tinted evening sky where Fuji rises at the right behind a tree-covered promontory behind a stretch of pale blue water.

A fine impression of this rare print. No. 27.
(Illustrated)

113. HAKONE KOSIN.

13. No figure of man disturbs the great peace of the mountain lake. Fuji's white peak in contrast to the round, soft green of its encircling hills.

Fine color and condition. No. 28.

114. MANNENBASHI FUKUGAWA.

10. Fuji seen under Mannen Bridge which spans the Fuku River like the segment of a circle.

A very fine example. No. 31.

No. 115. Hokusai.

115. FUJI AND THE CRANES.

21. In the plain of Umesawa, province of Sagumi, Fuji towers above strata of clouds. Two cranes are flying towards the mountain, five others are standing in a small pool.

A fine impression of this rare print in fine condition. No. 29. (Illustrated)

116. AOYAMA MATSU: A PICNIC AT AOYAMA HILL.

10. A party of Picknickers sitting at the right, admiring the big Pine and towering Fuji in the background.

An excellent copy of this rare print. No. 33.

117. FUJI AND THE LONE FISHERMAN.

42.50 At Kajikazawa in the province of Kai a fisherman stands on a green rocky promontory against which the foaming waves are dashing, hauling in his nets. One of the great prints of this series.

A famous composition, his figure standing out against the sweep of the mists which nearly obscure Mt. Fuji. No. 34.

118. SHIMO MEGURO.

Village roofs in the hills, a man with a mattock outlined against the sky, admiring the horn of Fuji. Black outline.

3.

Fine tones of pinks and greens. No. 35.

No. 119. Hokusai.

119. FUJI FROM THE TEMPLE PLATFORM OF "500 RAKKANS"

Sightseers leaning on the rail of the upper platform of the Go-Hyakku-Rakku-Temple admire the view towards Fuji. No. 32.

11.

(Illustrated)

120. FUJI FROM SENJU.

A man leading a hobbled horse is passing two men fishing at a weir. Across a lake Fuji shows white against the sky.

37.50

A beautiful copy of this rare print in fine state and unusual coloring. No. 36.

121. FUJI AND THE ISLAND OF TSUKUDA.

Tsukuda island lies in the middle of smooth waters, surrounded by many boats. On the far shore Fuji looms white against the sky with drifting white clouds.

22.50

A beautiful copy in excellent condition. No. 38.

122. TOTO SUMIDAGAWA GOTENYAMA NO FUJI.
A cherry grove with hosts of people ascending to see "Adored Fuji," beyond the tall trees with pink clusters of blossom.
Very rare and fine. No. 40.

123. REPAIRING THE ROOF, YEDO SURUGA CHO.
Workmen repairing the roof of the silk house of Mitsui in Yedo. Fuji in the middle distance. Black Outline.
A good impression of this print. No. 42.

124. FUJI FROM NIHONBASHI.
A crowded bridge in the foreground. The canal, lined with warehouses stretches to the back, where Fuji rises above strata of mist and Uyeno Temple.
Excellent impression in perfect condition. No. 41.

125. SURUGA DAI, No. 43.
A picturesque yellow hill in Yedo, topped with green pines, Fuji over the grey roofs to right. No. 43.

126. THE TEMPLE ROOF.
The roof of the Hongwanji Temple at Asakusa. In the back Fuji rises against a blue toned sky above strata of mist. No. 44.

127. FIERY FUJI, SUMIDA SEKIYA NO SATO.
A Fiery Fuji and three horsemen riding against the sunset wind.
Very fine and perfect impression. No. 46.

SADAHIDE: About 1838

128. TRIPTYCH: BATTLE OF YOSHITSUNE IN SNOW.
Yoshitsune's Battle against the Priests of Yoshino Mountain, Yamato Province.
Signed Gountei Sadahide ga, Pub. Yamamoto Desc. by Watanake.
Fine snow scene in the mountains, beautiful color and condition.

SADANOBU: Date about 1839

129. GIRL AND BOY ON THE SHRINE FETE DAY.
Title: Shiki warabe asobe."
Signed Kinkado Sadanobu Utsusu (Osaka Artist.)
Pub. Wataki. Desc. by Watanabe.

SHUNJO

Worked in the Temmei Period, said to be an early name of Shunyei (1762-1782)

130. ACTOR AS A WOMAN IN BLACK: Hosoye.
She carries a lacquer letter box and on her head is a folding cap of black and purple of unusual pattern.
Signed. Desc. by S. Sato; Happer certificate.

No. 131. SHUNKO.

SHUNKO: Worked 1772-1800

131. HOSOYE: SEGAWA KIKUNOJO AS A SAMURAI.
In a Kamishimo of rich black brocade having a small border of hagi blossoms worn over soft grey pattern in white. He stands on a yellow ground near a grey wall and carries an open white fan.
Signed. Desc. by S. Sato; and Happer guaranty.
Notable for the fine curves of the drapery.
(Illustrated)

SHUNSEN: 1800-1835

132. TITLE: "YAYOI"—"THE MARCH".
Two courtesans ready to walk out.
2. Signed. Desc. by Watanabe. Fine color.

SHUNZAN: 1775-1810

133. OSANAGA ASOBI KINKI SHOGA: Children's Play.
Three boys squabbling over a "Chess" board remonstrated with by a girl and her little brother who stand near them, the former taking a samisen from its cover.
3. Signed. Description by Watanabe: Happer certificate.

No. 135. SHUNCHO.

No. 134. TOYOHIRO.

TOYOHIRO: 1773-1827

134. WATCHING THE KITES IN THE SPRING WIND.
Two ladies and children in the garden near plum bushes watch and exclaim over the (unseen) kites. Sheet from a triptych.
18. Signed. Happer certificate and seal.
Fenollosa says Toyokuni's genius "*delights in graceful groupings,*" here showing Kiyonaga influence and centering in the lovely figure clothed in black with tiny vine and tendril pattern in ecru, tied with a grey obi gauffered in white peony blossoms.
(Illustrated)

SHUNCHO: 1775-1800

135. LADIES IN A MOONLIT GARDEN.

22.00 Listening to the singing insects: the full moon breaking through a bank of cloud shows three ladies and a child with insect cage among the pink hagi blossoms.

Signed. Happer certificate and stamp.

Fenollosa wrote nearly thirty years ago that the prints of Shuncho had not yet been estimated by connoisseurs at their full aesthetic value, each of which he says "*is a creative masterpiece.*"

Beautiful color. Sheet from one of Shuncho's most important triptyches.

(Illustrated)

136. GIRL WEAVING SILK AT THE LOOM.

Soft tones of pink (oxidising) stone green and apricot.

3. Signed. Desc. by S. Sato. Happer guaranty.

SHUNSHO: Worked 1764-1792

137. SEGAWA KIKUNOJO AS A GIRL WASHING CLOTH, Hosoye.

In the Play of Kume Sennin; with actor as Sennin leaning on

10. his deer and watching her from the yellow cliff over her head. Signed. Description by S. Sato and Happer certificate.

No. 138. SHUNSHO.

No. 139. SHUNYEI.

138. HOSOYE: OTANI TOMOYEMON AS A SAMURAI.
Wearing a tall grey cap like a Tartar's hat and a thick winter robe in three soft stripes as a pattern.
Signed. Desc. by S. Sato; Happer certificate.
Splendid color and fine pose.
(Illustrated)

SHUNYEI: 1762-1782

139. ACTOR AS A WOMAN, HOSOYE.
A design of great dignity and delicacy; the black uchikake with large floral crests covers many rippling folds of pale grey-blue and rosy pink; the obi of pink ending in tassels.
With the authentication of S. Sato and J. S. Happer.
Beautiful fresh color, and a few worm-holes.
(Illustrated)

TOYOKUNI: 1769-1825

140. OTANI TOMOYEMON AND OGINO ISABURO: Diptych.
As Ariomaru and Kame-omaru in a snow storm with the trunk of pine tree.
Signed, Pub. Tsutaya. Desc. by Watanabe.
Diptych of splendid lines, color and condition.

TOYOKUNI I

141. NAKAYAMA TOMISABURO & ICHIKAWA KOMAZO.
Two famous delineators of men and women's roles in a strong pose; offset by the fine black of Tomisaburo's robe.
Signed. Published by Senichi.
Description by Watanabe.

KOSOTEI TOYOKUNI: 1776-1835

The adopted son of the First Toyokuni

142. THE COURTESAN WAKANA OF WAKANAYA.
In a blue robe of large carp pattern.
Signed. Pub. Hayashi. Desc. by Watanabe.
Not Kunisada, although sometimes confused with him.

YEISHI: Worked 1782-1818

143. WAKANA HATSU MOYO:
The courtesan Sayagata, with her attendants, Fumoto and Susono of the House of Okamoto.
Signed. Publisher, Yeijudo.
Description by Watanabe: Certificate of J. S. Happer.
From the beautiful series "Seiro Moyo Awase," or "*Matchless Tea-house Beauties*," famous for sweep of line and color harmony.
(Illustrated, p. 17)

No. 145. Utamaro.

No. 144. Early Utamaro.

UTAMARO: Worked 1779-1805

144. FUJIN SOGAKU JITTAI: Series: "10 Ways of Physiognomy."
The head of a young girl seen at bust length holding up a pink box showing view of Ryogoku Bridge. Her dress of green over inner robes of purple and cherry.
Signed, "*Thoughtfully drawn by Utamaro the Physiognomist.*"

Binyon says "*The date of this beautiful series is about* 1790," and many collectors prefer these prints to his later examples of elongated figures. These early prints are the ones which Sekiyen, his master, beautifully said: "*Utamaro painted from the heart.*"
(Illustrated)

145. SEIRO BI JIN MEI KA AWASE.
A beautiful Courtesan, in a black uchikake over figured purple adjusts a hairpin. She is seen half length speaking to her kamuro who hands her a cup of sake.
Signed. Pub. Iwatoya. Desc. by Watanabe, and Happer certificate.

A famous beauty, Karakota of the House of Choji.
(Illustrated)

TSUKIMARO OR KIKUMARO: 1800-1816

146. LARGE HEAD OF A BEAUTY.
Seen at half length. Very fine soft color and good condition. Signed.

2.

UTAMARO II

147. TRIPTYCH BY UTAMARO: SUNRISE AT SUSAKI.
A lady from a group of six secures a light for her pipe from a passing youth with boy attendant. They stand near a great stone Kylin, the rising sun and rippling waves throwing into relief the soft colors and fine juxtaposition of black in the silk robes.
Signed. Authenticated by S. Sato, and with Happer guaranty.

8.

REKISENTEI YEIRI

A pupil of Yeishi, worked about 1780-1792

148. TEA HOUSE WAITRESS RECEIVING A LADY: Sq. Form.
The waitress in purple tied with green obi with a lady who wears a robe of small pink lines tied with grey and lavender, near a bamboo trellis and a small grey-roofed teahouse.
Fine yellow background.
Signed. Desc. by S. Sato, with Mr. Happer's (pencilled) signed guaranty.

5.

OISHIO YOSHIO

One of the 47 Ronins

149. STONE RUBBING: Black on white reserve, Broadsheet 17 x 12½.
Heart shaped print on a rectangle, a Kingfisher swooping down by an old gnarled tree. With a poem to left.
Signed. Authentication by Watanabe.
Very interesting artistically and historically as the work of Oishio Yoshio, one of the famous "47 Ronins," the heroes of Japanese song and story.

1.50

KEISAI YEISEN: 1790-1848

150. SERIES JISEI ROKKASEN: Six latest Beauties.
Large head of a girl seen at half length. Very fine color and condition.
Signed, pub. Sen-ichi. Desc. by Watanabe.

151. THE GEISHA SAKURAI OF YOSHICHO.
Entering a tea-house carrying a black Samisen box.
Signed, Pub. San-oki. Desc. by Watanabe.

152. "FUJI NO YUKI": Geisha under a Plum Tree.
That grows at the entrance of a teahouse.
Signed: Pub. Wakasaya. Descr. by Watanabe.

153. THE COURTESAN NAGO OF OWARIYA.
From the Series: Keisei Dochu Sugoraku. Fine blue in her robe tied with vivid green.
Signed. Pub. Tsutaya, desc. by Watanabe.

154. THE COURTESAN KASEN OF O-GIYA.
Series: Keisei Dochu Sagoroku.
Signed, Pub. Tsutaya, Desc. by Watanabe.

155. THE COURTESAN KASEN OF O-GIYA.
Series "Yoshiwara Yoji." Fine color and condition.
robe of shaded blue patterned in darting black and pink bats.
Signed, Pub. Tsutaya; desc. by Watanabe.

156. THE COURTESAN CHITOSE OF MIURAYA.
Series "Yoshiwara Yoji." Fine color and condition.
Signed, Pub. Tsutaya: desc. by Watanabe.

YEIZAN: 1800-1830

157. DAIJO OR COURT LADY WITH A LETTER.
Series Furyu Chushingura Yekyodai. The background the first act of the Ronins.
Signed; Pub. San-oki. Desc. by Watanabe.

158. SANDAMME: A COURT BEAUTY WITH A GREEN BOX.
From the Chushingura, Part III.
Signed, Pub. San-oki. Desc. by Watanabe.
An exquisite color scheme in pink and green with black.

159. KOSHINMACHI: A lady cleaning her teeth.
Her soft blue grey striped robe tied with black.
Signed. Desc. by Watanabe.

160. WOMAN IN BLACK AND GREEN WITH A LANTERN.
"Furyu Mutama gawa" series and the lantern marked "Kazusaya."
Signed Pub. Seal Kami-ji, Desc. by Watanabe.
Splendid rich color and black.

161. TRIPTYCH BY YEIZAN.
A musical group with children. Ladies and children. 17 in number, having a musical party. Pinks, greens and violet with black predominate, and the tablets of large black characters make an effective background.
Signed. Authen. by S. Sato and with the Happer guaranty.

ICHIMOSAI YOSHITORA: Date about 1850
An admired pupil of Kuniyoshi

162. GIRL IN A SUMMER STORM OF RAIN.
Title: Tosei Shokei no zu, or "*Latest Summer Scene.*"
Signed. Desc. by Watanabe.
A very pretty print full of motion, in lovely color and fine condition.

ICHIKAWA YOSHIKAZU: Date about 1860

163. AMERICANS MAKING BREAD: IN LARGE YELLOW OVENS.
An interesting interpretation of the days of hoop skirts—in pink, yellow, black and blue tones, with smoke shadows.
Signed. Desc. by Watanabe.

164. GIRL, BIRD AND CHERRY TREE.
A Girl hears a bird singing in the tree outside the window.
Signed, pub. Aratava. Desc. by Watanabe.

YOSHISHIGE: Date about 1860

165. THE COURTESAN TAKEGAWA CLIMBING THE STAIRS.
Signed, Pub. Sen-ichi, desc. by Watanabe.

SECOND SESSION

ITTOSAI YOSHITSUNA
A pupil of Kuniyoshi: Date about 1860

166. THE COURTESAN TOYOAKA OF YAMAMOTOYA.
Title, Tosei Bijin zoroi, or Series of the Latest Beauties.
Signed, Desc. by Watanabe.

NEARLY COMPLETE SET TOKAIDO SERIES BY HIROSHIGE

"Tokaido Go-Ju-San Eki Fu Kei Tsuzuku Yoko Gwa"—
Drawn Across Continuous Views of the Fifty-Three Stations of the Tokaido.

52 Views (including Yedo and Kyoto).

167. MORNING SCENE OF NIHON BASHI.
2nd state with many figure crossing. No. 1.

168. KAWASAKI.
Ferry boat on Ryogoku River. No. 3.
Second state, no man on the raft and no key-block line to Mt. Fuji.

169. HODOGAYA.
Coolies carrying a Norimon across Shinkame Bridge. No. 5.

170. YOTSUKA.
Branch road, main street with Inn.
A man mounting a horse, and the side of the Rice house Komi-ya closed. No. 6.

171. FUJISAWA.
Torii and bridge leading to Yuyoji Temple. No. 7.

172. HIRATSUKA.
Nawate Highway, known by the round hill. Postman running. No. 8.

173. TIGER RAIN AT OISO.
A NOTED RAIN PRINT, with a warm yellow sky, a mark of early impressions, and the "Tiger Rain" sharply defined. No. 9.

174. HAKONE LAKE.
With white Fuij to left. No. 11.

No. 175. HIROSHIGE.

175. MORNING MIST AT MISHIMA.
THE MOST CELEBRATED PRINT, PERHAPS, of the many mist prints of Japanese Art. No. 12.
(Illustrated)

176. NUMAZU.
Or "Yellow Evening" with Tangu Pilgrims on the way to Kompira by moonlight. No. 13.

177. HARA: FUJI AT EARLY MORNING.
Fuji dominating the scene. No. 14.

178. EVENING SNOW AT KAMBARA. With margins.
ONE OF THE GREATEST SNOW PRINTS IN JAPANESE ART. A small imperfection repaired. No. 16.
(Illustrated)

179. YOSHIWARA.
The only point on the Tokaido where Fuij is seen to the left. No. 15.

No. 178. Kambara Snow. No. 209. Shono Rain.

130. YUI. SATTA PEAK AND MINE.
View of Fuji beyond blue water, with the orange sky at the top. No. 17.

181. OKITSU.
Showing the "Fat Wrestlers" forded over the river. No. 18.

182. FUCHU.
Travellers fording the Aba River. No. 20.

No. 183. HIROSHIGE.

183. MARIKO, MEIBUTSU CHAYA.
With the pretty tea-house.
Retaining the beauty of the rosy "beni" background, which throws into relief the young budding plums. Long sign reads: "Famous mashed potatoes." No. 21.
(Illustrated)

184. OKABE: UTSUNO MOUNTAIN.
Coloring of the first issue, the hill the same shade of green on each side. No. 22.

185. FUJIEDA.
Changing men and horses.
Some holes repaired at bottom. No. 23.

186. SHIMADA FORD.
Steep Bank of the Oi River. No. 24.

187. KANAYA FORD ON THE OI RIVER.
Dreaded by passengers on account of the difficulty of fording. No. 25.

188. NISSAKA PASS, SAYO MOUNTAIN.
Showing the "Stone that cries at midnight."
Sky repaired. No. 26.

189. KAKEKAWA.
Distant view of Mt. Akiba, with travellers on the turf bridge watching flying kites. No. 27.

190. TARUI OR FUKUROI.
The first "bonfire" print with the sign Dechiya "Serve tea outside." No. 28.

191. MITSUKE TEN RYU GAWA.
"Heaven Dragon River" with its Ninety-Mile Rapids crossed here. No. 29.

192. HAMAMATSU.
The second "bonfire" print, showing a dreary winter scene. No. 30.

193. MAISAKA.
The white cone of Fuji seen at Imaki Point.
Reproduced in the Happer catalogue as one of the finest landscapes of the series. Showing Imagire Bay: The inlet was formerly a lake but an earthquake in 1499 destroyed the barrier between the fresh water and the sea. No. 31.

194. ARAI WITH FESTIVAL BOATS.
A very gay and pretty print. No. 32.

195. SHIRASUKA OR "SEA VIEW HILL."
A sea vista which Mr. Happer says "delights the eye."
Sky rubbed. No. 33.

196. FUTAKAWA: OR "THE MONKEY RACE COURSE."
Famous for rice-cakes. No. 34.

197. YOSHIDA.
The long bridge over the Toyo River. No. 35.

198. GOYU. THE RIVAL INNS.
Tourists and women "Inn Runners."
FIRST STATE, with the publisher's mark in the circle of the Tea-house. No. 36.

199. AKASAKA.
Guests' Dining Room, with the country Geisha dressing in another room to go and entertain them. No. 37.

200. FUJIKAWA.
Edge of town with villagers bowing before a Daimio's cortege. No. 38.

201. FUJIKAWA. No. 38.
The same, but rubbed in the sky.

202. OKAZAKI.
Fine bridge at Yahage near Mt. Tenno. No. 39.

203. HORSE FAIR AT CHIRYFU.
Good color of the first edition, but sky rubbed. No. 40.

204. NARUMI.
Village street with shops for dyed cloth (spotted). No. 41.

205. MIYA: ATSUTA TEMPLE FESTIVAL.
Only state with the racing coolies. No. 42.

206. KUWANA.
Mouth of the Seven Ri Ferry. A boat print somewhat rubbed. No. 43.

207. YOKKAICHI, MIYE-GAWA.
Also a famous storm print, showing the sweep of the wind. No. 44.

208 ISHIYAKUSHI TEMPLE.
First state with the deep blue hill in the background. No. 45.

209. THE RAIN STORM AT SHONO. Margins.
24. One of the most celebrated storm scenes of Japanese Art. Note the characters on the umbrella, a mark of the FIRST STATE. No. 46.
(Illustrated, p. 56)

No. 210. HIROSHIGE.

210. KAMEYAMA: CLEAR WEATHER AFTER SNOW.
19. Retaining the rosy glow of the sky, the icy blue grey of the hills and the color finely restrained in the trunks and limbs of the wind-swept trees. Mr. Happer describes this as *"One of the masterpieces which give this series its well deserved renown."* No. 47, slight spot in sky.
(Illustrated)

211. SEKI: EXAMINING PASSPORTS.
Fine grading of the ground of the first issue and the splendid
1 blue of the large Aztec-like crests of the hangings. No. 48.

212. SAKA NO SHITA, OR FUDE SUTE YAMA.
"Throwing-away-the-brush-Peak." Small hole repaired in the
1. sky. No. 49.

213. TSUCHIYAMA SPRING SHOWER. Margins. No. 50.
4. A RENOWNED RAIN STORM PRINT, with the ground and trees seen through a sharp downpour under which the Damio's cortege in the foreground bend their heads in picturesque yellow mushroom hats.

214. MINAKUCHI.
Kampuyo (dried turnips), the women in a field near a village street. No. 51.

215. ISHIBE: NEAR MEGAWA. ME RIVER VILLAGE.
The earliest issue with the streaks of mist in their first perfection. No. 52.

216. KUSATSU.
Dispatch bearer carried past the Post House. Only state. No. 53.

217. OTSU: SOII TEA-HOUSE.
Past which goes a string of picturesque ox-carts. No. 54.

218. SANJO: GREAT BRIDGE AT KYOTO.
A favorite view of the dwellers of the Western Capital. Only state but original coloring. No. 55.

HOKUSAI'S SMALL TOKAIDO

219. NIHONBASHI FISH MARKET; SHINAGAWA BROTHEL.
Kawasaki Ferry and Kanagawa entertainment with Geisha. (4 prints.) Nos. 1, 2, 3, 4.
This and the following 13 lots form a complete set in fine condition and fresh color of Hokusai's small Tokaido series, the numbers are from Strange's book. The set is famous for the characteristic Hokusai peasantry of Japan on the road and the beautiful yellow, pinks and blues in which it is printed.

220. HODOGAWA FISH RESERVOIR: TOTSUKA BUDDHA.
Fujisawa coast and Hiratsuka entrance to a Temple. Nos. 5, 6, 7, 8. (4)

221. OISO WITH "STONE COURTESAN"; ODAWARA REST.
Hakone, Ladies in a kago and Mishima mist. Nos. 9, 10, 11, 12. (4)

222. NUMADZU KAGO HALT: YOSHIWARA WINE.
Kambara salt works, and Hara with Korean and Suite admiring Fuji. Nos. 13, 14, 15, 16. (4 pieces.)

223. YUI AND SEIKENIO TEMPLE: OKITSU PINES.
Yejiri with palanquin, and Fuchu brothel. Nos. 17, 18, 19, 20. (4 pieces.)

224. MARIKO MAKING BROTH: OKABI AND HORSE.
Fujiyedo, and travellers; Shimada, fording the Oi. Nos. 21, 22, 23, 24. (4 pieces.)

225. KANAYA AND OI RIVER: NISSAKA HILL. KAKEGAWA KITES AND FUKUROI TRAVELLERS.
Nos. 25, 26, 27, 28. (4 pieces.)

226. MAISAKA AND IMAGIRI GULF: ARAI BARRIER.
Shirasuka travellers and Futagawa blacksmith. Nos. 29, 30, 31, 32. (4 pieces.)

227. YOSHIDA LONG BRIDGE: GOYU SHRINE.
Akasaka macaroni house and Fujikawa woman rider. Nos. 33, 34, 35, 36. (4 pieces.)

228. HAMAMATSU LOTUS POND: MITSUKE SPEAR BEARER.
Akazaki Daimyo' and Chirifu boy and carp. Nos. 37, 38, 39, 40. (4 pieces.)

229. NARUMI STENCIL SHOP: MIYA FERRY.
Kawana baking clams, Yokkaichi with pilgrims. Nos. 41, 42, 43, 44. (4 pieces.)

230. ISHIYAKUSHI CHERRY: SHONO BOYS.
Kameyama tavern and Seki snow, Nos. 45, 46, 47, 48. (4 pcs.)

231. SAKANOSHITA KOMUSO AND GIRL: KUSATSU TRAVELLERS, Isuchiyama Flowers and Minakuchi Tavern.
Nos. 49, 50, 51, 52. (4)

232. ISHIBE DRAWBRIDGE: OTSU FOUNTAIN.
Kyoto and Emperor's Procession, and Imperial Court. (Nos. 53, 54, 55, 56. (4 pieces.)

TWO PRINTS FROM THE "SNOW, MOON. FLOWER" SERIES OF HOKUSAI

233. MOONLIGHT, YODO RIVER WITH OSAKA CASTLE AND WATERWHEEL.
Seven boats on the river, yellow, green and blue tones, but has centre crease and rubbed at sides.
Description by S. Sato. Very rare.

234. THE BLOSSOMS AT YOSHINO.
Travellers: one leading a horse on a hill road overlooking clouds of cherry blossoms.
Signed. Description by S. Sato.

TOYOKUNI III (Kunisada)

235. MEMORIAL PORTRAIT OF HIROSHIGE.
Seated, holding prayer beads; his robes of Camelia leaf green. The face tinted.
Signed. Margins as issued. With the Happer guaranty.
Dated 1858, and issued in the month in which Hiroshige died, with the inscription "While thinking of him we shed tears."
(Illustrated)

HIROSHIGE

236. FISH SERIES: "AYU" OR SMELTS.
Five small swimming fish.
Signed. Desc. by S. Sato: guaranty by J. S. Happer.
Fine color and condition.

237. HIROSHIGE FIGURE PRINT: BROADSHEET.
Woman in a Palanquin viewing Enoshima. Two bearers and a maid attend her.
Signed. Desc. by Watanabe.

238. HIROSHIGE FIGURE PRINT: BROADSHEET.
Koman, a favorite Geisha, reading a letter. From the series "100 Poems of Ogura."
Signed. Pub. Ibasen. Desc. by Watanabe.

239. JUNISO: From the Upright 100 Views of Yedo.
A wide expanse of water, pines on both shores, and mist rising across the hills.
Signed, margins, pub. Uo-Yei. Desc. by Watanabe.

240. RYOGOKU FIREWORKS: From the 100 Views.
Very dark blue in tone (damaged), and a view of Matsushima. Warrior in blue by Kuniyoshi. All signed. (3)

No. 235. Portrait of Hiroshige.

SIXTY-NINE STATIONS OF THE KISOKAIDO

The mountain road running through the centre of the island between Yedo and Kyoto. Hiroshige and Keisai Yeisen collaborated in this series. 23 of the plates being by the latter. The series was published by Takeuchi Hoyeido.

Complete set in 70 plates as published in a double opening album. This set was secured with Mr. Happer's collaboration, and has some very choice prints, all with margins.

241. NIPPON BASHI SNOW. BY YEISEN.
Nippon Bridge, crowded with figures. Centre crease, wormed. No. 1.

242. ITA BASHI. BY YEISEN.
Village bridge street with an animated scene of coolies, travellers, horses, etc. No. 2.

243. WARABI NO EKI. BY YEISEN.
River scene from the Kisokaido, with picturesque Ferry Boat laden with people. No. 3.

244. URAWA FROM THE KISOKAIDO BY YEISEN.
Village scene, with volcanic mountain in the background. No. 4.

245. OMIYA IN SPRING. BY YEISEN.
Landscape from the Kisokaido, with Mt. Fuji seen beyond the Cherry Trees. No. 5.

246. AGEYO: YEISEN LANDSCAPE FROM THE KISOKAIDO.
Fresh and crisp impression in the original condition.
Mr. Happer states that of all Yeisen's plates he seldom reaches the power shown in the plates of this set.

247. OKAGAWA. BY YEISEN.
Peasants gossiping while cleaning rice; fields and pretty flight of birds beyond. No. 7.

248. KONOSU STATION IN VIEW OF FUJI.
Landscape by Yeisen from the Kisokaido. No. 8.

249. KUMAGAYA. BY YEISEN.
Travellers arriving at an Inn; Horse-feeding from a nose-bag. Cloudy sky in blue tones, and seal "Take" on the horse-cloth. No. 9.

250. FUKATANI. BY HIROSHIGE.
Geishas arriving at a tea-house, a night scene with shadow figures. No. 10.

251. BRIDGE AT SHINRYUGAWA.
A rare Yeisen landscape, showing a Daimio's Cortege crossing the Bridge. No. 11.

252. SHINMACHI. BY HIROSHIGE.
Bridge and River, with hills of graded blue in the background. No. 12.

253. KURAKANO STATION. BY YEISEN.
A charming scene; two women at work on the edge of the river, while the boys bathe and play. No. 13.

254. TAKASAKI. BY HIROSHIGE.
Tea-house and village, a winding stream and deep blue hills. No. 14.

No. 255. YEISEN.

255. ITABANA. BY YEISEN.

The noted "snow landscape" of the Kisokaido. Original impression. No. 15.

Travellers reaching the village over a road deep in snow and bordered with pine trees. Note the fresh color of the snow with grey shadows accentuated by the rosy sunset sky.

(Illustrated)

256. ANAKA. BY HIROSHIGE.

A Daimio's cortege winding up the red path round a great grey hill. No. 16.

257. MATSUIDA STATION ON THE KISOKAIDO. BY HIROSHIGE.

Hill road to right, horsemen going and coming. No. 17.

258. SAKAMOTO. BY HIROSHIGE.

A famous print for the great round topped mountain and the village with blue and yellow thatches. No. 18.

Here the artist has not been determined, and Mr. Happer takes the position that while it resembles Yeisen the title is in Hiroshige script, and consequently gives it to the latter.

No. 259. HIROSHIGE.

259. KARUISAWA STATION. BY HIROSHIGE.
One of his great night scenes, so inimitably portrayed. No. 19.
(Illustrated)

No. 260. YEISEN.

260. RAIN AT HIRATSUKA OR KUTSUKAKE. BY YEISEN.
Travellers bending against the rain, the coolie leading the laden oxen watching the passing of the shower. No. 20.
Original impression and coloring. "Yeisen's best rainstorm."—Happer.
(Illustrated)

261. ASAMA MOUNTAIN. BY YEISEN.
A famous landscape with a coolie pulling his tired horse at the base of the great gray mountain. No. 21.

262. KOTAI OR ODAI. BY HIROSHIGE.
Four men in broad hats push through the autumn grasses over a stream. No. 22.

263. IWAMURATA STATION. BY YEISEN.
Six blind masseurs fighting and a howling dog to add to the confusion. No. 23.

264. SHIONADA STATION. BY HIROSHIGE. No. 24.
Under a thatched roof by the stream coolies nearly nude are resting, while others approach, coming up from their bath.

No. 269. HIROSHIGE.

265. YAWATA STATION BY HIROSHIGE.
A misty summer morning, with tall bamboos waving by the stream. and the distant hills impressed without outline. No. 25.

266. MOCHIZUKI: OR CRYPTOMERIA TREES BY MOONLIGHT. BY HIROSHIGE. No. 26.

267. ASHIDA STATION. BY HIROSHIGE.
Drawn in continuous curving blocks in green, blue and red-brown. No. 27.

268. ODAWARA CASTLE.
Fording the Shakawa River. No. 10.

21. 269. NAGAKUBO AND ITS MOONLIGHT SHADOWY BRIDGE. BY HIROSHIGE.
A celebrated print from the Kisokaido. No. 28.
(Illustrated on p. 69.)

2. 270. WADA SNOW. BY HIROSHIGE.
Travellers reach the highest pass on their journey, a curved road between snowy mountain ranges. No. 29.

1, 271. SHIMONO SUWA STATION. BY HIROSHIGE.
A station on Suwa Lake showing the Inn with hot baths. No. 30.

1 · 272. SHIOZIRI. BY YEISEN.
Near the frozen Lake Suwa. First impression, original coloring. No. 31.

No. 273. SEMBA MOONLIGHT.

37.50 273. SEMBA STATION. BY HIROSHIGE.
The celebrated "Moonlight" print, in rare original condition. No. 32.
(Illustrated)

1 · 274. MOTOYAMA. BY HIROSHIGE.
Showing the huge tree fallen across the road, with woodchoppers seated on a log. No. 33.

1. 275. ATSUKAKA STATION. BY HIROSHIGE.
An inn, very clearly and well printed. The number is on the horse cloth, instead of on a seal, and the signs contain the names of various engravers. No. 34.

276. NARAI STATION. BY YEISEN.
A steep pathway with Inn and travellers resting, the roof laden with stones. No. 35.

277. YABUHARA OR TORII TOGE. BY YEISEN.
The top of Torii pass, with peasant women loaded with faggots passing men seated, resting and smoking. No. 36.

No. 278. MIYANOKOSHI.

278. MIYANOKOSHI STATION.
Signed Hiroshige and Ichiryusai is given in the seal.
In the Amsden and Happer book, this is picturesquely characterized as "Moonlight and Mist at Miyanokoshi Station—the finest picture of mist and moonlight of any known print."
(Illustrated)

279. FUKUSHIMA STATION. BY HIROSHIGE.
A barrier gate and guard-house with rich green banks either side. No. 38.

280. UEGAMATSU. BY HIROSHIGE.
Showing the Waterfall. No. 39.
ORIGINAL IMPRESSION.

No. 281. Suwara Rain.

10. 281. SUWARA RAIN FROM THE KISOKAIDO. BY HIROSHIGE.
A famous and very desirable rain scene. No. 40.
(Illustrated)

/ 282. INAGAWA BRIDGE AND WATERFALL. BY YEISEN.
Fresh and crisp impression of this extremely rare print. No. 41.

/ 283. MITONE IN SPRING. BY HIROSHIGE.
Coolies in the Rice Fields, and Plums in blossom at the Torii. No. 42.

/ 284. TSUMAGOME STATION. BY HIROSHIGE.
Hill road, richly colored and looking to a sky with rosy streaks. No. 43.

/ 285. MAGOME STATION. BY YEISEN.
Traveller on an ox passes green and grey hillsides, a village and hills in the distance. No. 44.

/ 286. OCHAI STATION. BY HIROSHIGE. A beautiful sweep of green hills and dark foliage with mountains beyond. No. 45.

250 287. NAKATSU KAWA STATION. BY HIROSHIGE.
Road through fields leading to a village at the foot of the hills. No. 46.

No. 288. Oi Snow.

288. OI SNOW SCENE FROM THE KISOKAIDO. BY HIROSHIGE.
One of the most picturesque compositions of the series with the heavily falling snow.
Very pure and white. Rare and beautiful color. No. 47.
(Illustrated)

289. OKUTE. BY HIROSHIGE.
A lonely scene on the mountain tops, almost in monotone, with tired peasants loaded with fagots plodding wearily up. No. 48.

290. HOSOKUDE STATION. BY HIROSHIGE.
Called the "Two Trees," their arch forming a frame for a village and landscape. No. 49.

291. ONTAKE STATION. BY HIROSHIGE.
Mountain tea-house at night. No. 50.

292. FUSHIMI STATION. BY HIROSHIGE.
Travellers halting under a great tree. No. 51.

293. OTA STATION. BY HIROSHIGE.
A River scene and an extended rose and creamy sky, against which show three Pines. No. 52.

294. INUYAMA STATION. BY YEISEN.
A fine river landscape with grey castle to left, and in the distance grey and yellow hills. No. 53.
Mr. J. S. Happer writes of this print, "One of Yeisen's best."

295. KANO STATION. BY HIROSHIGE.
Daimio's Cortege issuing from the Castle, with stretches of green fields and woods. No. 54.

No. 296. HIROSHIGE.

296. CORMORANT FISHING AT KAWADO STATION. BY YEISEN.
Night scene. No. 55.
CONSIDERED A MASTERPIECE OF YEISEN.
(Illustrated)

297. MIEJI STATION. BY HIROSHIGE.
Twilight scene, with waving bamboo grasses and wild pink camellias to right. No. 56.

298. BRIDGE AT AKASAKA. BY HIROSHIGE.
Early spring time print with budding trees and blue water. No. 57.

299. RAIN AT TARUI. BY HIROSHIGE.
A fine rain print from the Kisokaido. The tea house lined with prints. No. 58.

300. SEKIGA HARA STATION. BY HIROSHIGE.
Tea-house with woman serving travellers who talk to a passing coolie leading a horse. No. 59.

301. IMAZU STATION. BY HIROSHIGE.
A row of houses at the top of a Pass, a large tree on the opposite side and green hills in the distance. No. 60.

302. KASHIWARA STATION. BY HIROSHIGE.
The front view of an Inn, with Kago men resting. No. 61.

303. SAMEGAI STATION. BY HIROSHIGE.
With the great tree in the centre, just at the edge of the village. No. 62.

304. BABA STATION. BY HIROSHIGE.
Village Street with high green hills in the distance. No. 63.

305. TORIMOTO. BY HIROSHIGE.
Tea-house on the steep side of a mountain commands a wide outlook of the river valley. No. 64.

306. TAKAMIYA. BY HIROSHIGE.
People crossing the dry river bed. No. 65.

307. ECHIGAWA STATION. BY HIROSHIGE.
A grey and yellow-green print showing the long pink footbridge over the Yechi River, a man leading a black bull in the foreground. No. 66.

308. MUSA STATION. BY HIROSHIGE.
A bridge of boats over a rapid blue stream and waving bamboo grasses with small trees make this a very pleasing print. No. 67.

309. MORIYAMA STATION. BY HIROSHIGE.
The main street, with brown and yellow cottages and Cherry Trees in blossom. No. 68.

310. KUSATSU. BY HIROSHIGE.
Showing the spot where the Kisokaido joins the Tokaido. No. 69.

311. OTSU STATION. BY HIROSHIGE.
A high point from which can be seen Lake Biwa. This print also forms a part of the Tokaido if desired. Wormed. No. 70. (End)

SHUNKOSAI HOKUSHU: 1860

312. NAKAMURA UTAYEMON AND NAKAMURA MATSUYE.
As Goro and Oniwa. Scene on the Stairs.
Signed. Desc. by Watanabe.
A pupil of the Hokusai and Osaka School.

SIX FINE PRINTS OF JAKUCHU

Famous Series of Gay Birds on Black Grounds

313. RED PAROQUET WITH BLUE WING AND TAIL TIPS.
Perched on an oak bough with faint pink leaves and dull green stems, on a solid ground of velvety black.
Signed.

314. A BRILLIANT PHEASANT ON A SNOWY HILLSIDE.
Near bamboo shrub, the spotted breast of Indian red, white head and feathers of variegated blues, greens and pinks. Dead black ground.
Signed.

No. 315. JAKUCHU.

315. CIRCULAR PRINT WITH WHITE PARROT ON ENAMEL PERCH.

Gauffered plumage in white, the perch enamelled, all on a ground of velvety black.

Signed.

(Illustrated)

316. FLYING GREY AND WHITE BIRD AND PASSION FLOWER.

Dead black ground. Very decorative.

317. SMALL GREEN BIRD WITH PINK BREAST.

Alight on a bough with fig-like leaves of Chinese blue, and drooping mauve blossoms not unlike the cyclamen. Dead black ground.

Signed. Most effective and decorative.

318. WHITE AND GREEN PAROQUET, PEONIES AND ROCKS.

The rocks and foliage in Chinese blue, the whole on a ground of rich soft black.

Signed.

319. ILLUSTRATED BOOK BY MATSUKAWA HANZAN.
Twenty-nine full-page color plates of formal miniature "rocks and their Temples," modelled on a small scale to fit in bowls of many forms and colors. Many show Fuji, some are snow-covered gorges, etc.

320. BROADSHEET LIST OF JAPANESE ARTISTS AND THEIR DATES.
Birth, death, and working period (this is good information hard to get), arranged alphabetically. 121 artists are listed.

T. NAKOYAMA

Modern Japanese Artist

321. TWO MEN FISHING FROM A BOAT: WATER COLOR.
Misty sea background. 14 x 20.
Signed, well executed.

322. THREE WATER COLORS: COMPANION PANELS.
Boatman in winter snow; boatman in summer; girl shell gatherer. Very soft in quality and excellent workmanship. (3)
Signed, each 6½ x 13 inches.

S. TAKEDA

Modern Japanese Artist

323. TORII, TEMPLE, AND CRYPTOMERIA TREES.
Forest path up to the Torii. Water color.
Signed, well done. 14 x 20 inches.

324. AUTUMN FOLIAGE: RIVER AND BRIDGE.
Beautifully rendered.
Signed. Watercolor. 14 x 20 inches.

S. TOMI

Modern Japanese Artist

325. WATERFALL IN AUTUMN: WINTER SUNSET.
Companion water colors. Lovely coloring.
Signed. Each 6½ x 10 inches.

326. RIVER PATH: AUTUMN.
Men carrying a Kago by a stream near rich Autumn foliage. Signed. 10 x 13 inches. Water color.

327. TWO SPRING LANDSCAPES.
Woman crossing a birdge, with cherries, a mass of perfumed pink to the right. Instinct with spring feeling. And a twilight view of a Summer House embowered in Cherry Trees, near a Temple.
Signed, companion water colors, 13 x 10. (2)

YAMAYA
Modern Japanese Artist

328. WATER COLOR: FUJI AT SUNSET.
Slender birches in the foreground frame the view of Fuji tipped with rosy orange. The base in dim blues. Beautifully done.
Signed. 13 x 6½ inches. Water color.

G. YOKOUCHI
Modern Japanese Artist

329. WATERFALL AND MOUNTAIN STREAM: AUTUMN.
Lovely bit of color, a narrow bridge spanning the rocky stream, looking towards a waterfall tumbling into the mist.
Signed. 14 x 20 inches. Water color.

330. SPRING LANDSCAPE: BRIDGE AND STREAM.
A misty rain causes the man on the bridge to raise his umbrella, and the air is full of drifting petals from the cloudy pink trees that fill the picture. Lovely soft color.
Signed. 14 x 20. Water color.

SEVEN CHINESE PAINTINGS

331. THE EMPRESS OF CHINA: UNSIGNED.
Seated, wearing a crimson and gold brocade dress with rich embroidery in many colors, and a jewelled head-dress. Finely painted Peonies in pink and white in the foreground. Small folio, date about 1850. Kakemono mount.
Note the fine expression of the countenance and the care with which the detail is painted.

332. MANDARIN SEATED.
A Man of Learning, in dark robe with Stork panel of embroidery, and wide, high hat seated, holding a scroll. Done on silk, mounted as a kakemono. Small folio.

333. THE EIGHT HORSES OF THE EMPEROR.
Mountain Pasture scene with the horses running and grazing, done on silk, signed Shi-Ko. Date about 1800. Large kakemono form.

334. KWAN YIN WALKING ON THE CLOUDS.
Copy of a statue by Go-Do-Shi. Large folio in monotone, on silk. Kakemono mount.

335. PORTRAIT OF A CHINESE DIGNITARY.
Probably the Governor of a Province, in dark robe, blue sash with jade buckle, and high wide hat. A tiger skin thrown over the chair.
Large folio, done on silk, unsigned. Date about 1800.

336. CHINESE WAR MINISTER.
Very fine large portrait in dark blue coat and richly embroid ered hem, belt and cuffs. Round hat. Large kakemono form date about 1850.

337. TRAVELLERS APPROACHING A PALACE.
Mountain scenery with river, signed "Cho Shu Buncho Mei copied from a Palace Scene." Done on silk, large kakemono mount.

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338. JAPANESE BLUE CLOTH CASE FOR PILLAR PRINTS.
Well made, box form, with flaps, hinged and ivory thrusts. 34½ x 9 inches, depth 1½ inches.

339. JAPANESE BLUE CLOTH CASE FOR DIPTYCHS.
Or large prints or surimono. Box form, hinged, flaps and ivory thrusts. Beautifully made. 28½ x 15 ins., depth 1½ ins.

340. PORTFOLIO FOR PRINTS: FLAPS AND TIES.
Covered with native cotton in a small red blossom and leaf pattern. 17 x 22. Well made and strong.

341. JAPANESE EXHIBITION STAND FOR PRINTS.

Polished teakwood, on hinged rests, for table use. 30 x 18 inches. Time-crack.

The most satisfactory exhibition stand for a collector; such as is used by high-grade houses.

342. TWO JAPANESE PONGEE PRINT CASES.

For broadsides or panels, hinged box form, with flaps, and ivory thrusts. 19 x 13½ x 2¼ inches.

Beautifully made in Japan in good fresh condition. (2 pieces.)

343. TWO JAPANESE PRINT CASES OF ANCIENT LEATHER.

Very strong, box shape, hinged, with flaps and ivory thrusts, finished in a bold Hojouroko Crest of three half diamonds in a triangle, embossed in gold lacquer, lined with fine old gold brocade. 18 x 13½ inches, depth 2 inches. (2 pieces.)

There are five of these black and gold lacquer cases in all, and they will be sold one with the privilege of all five at the same price, if the buyer desires.

344. TWO JAPANESE PRINT CASES MADE OF ANCIENT LEATHER.

Very fine firm black leather, box shape, hinged, with flaps and ivory thrusts, finished in a bold design of the Kiri Crest embossed in gold lacquer, lined with fine old gold brocade. 18 x 13½, depth 2 inches.

345. JAPANESE PRINT CASE OF FINE OLD LEATHER.

Embossed with the Tokugawa Crest in gold lacquer on both flaps. Box form, hinged, with flaps and ivory thrusts, lined in fine old golden brown brocade. 18 x 13½, depth 2 inches.

346. MAHOGANY WALL CABINET FOR PRINTS.

Inro, netsukes, coins or other similar objects. Low open base on four legs, surmounted by 12 shallow drawers, and removable top. Each drawer 16 x 24, depth 2 inches. Height of base, 16 inches. Entire height, 3 feet, 8 inches.

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